

and force them to draw pictures representing the spiritual beings in control. The more control a spirit has over the physical body, the clearer the picture of it (the manifestation of its form) will be.

Every evocation session will not be the same. Some will be more successful than others, owing to a number of factors, some of which are beyond the control of the artist. Biological (the health of the human organism, lack or excess of nutrition or exercise), environmental (indoor or outdoor, time of day, magnetic and gravitational fields, city or rural area, moisture in the air, season), and spiritual (mental health, current landscape of the astral plane and subconscious mind, current dominance by one particular spirit) factors can play major or minor roles relating to the quality of an evocatory undertaking. But on an average day under common circumstances the described process of automatic painting should result in the successful evocation of a spirit (or many spirits, as the case may be).

The automatic painter follows the same rules and procedures as would a regular painter. The only alteration in the ritual is the actual physical manner in which the pictures are drawn. While a regular painter would likely have a general idea of what it was he was attempting to draw, an automatic painter would purposefully clear his mind of any preconceived images. In fact, an automatic painter should attempt not to consider his painting at all. At the moment he begins to paint, he should purposefully turn his attention away from the work at hand toward some other distraction, such as conversation with another person, the television, or the radio. The drawing should commence without any preconceived goal. The actual act of drawing should follow two general rules. These rules are not absolute and can be broken on occasion but the artist should attempt to follow the rules whenever possible.

#### General Rules for Automatic Drawing:

- 1) The painting should be composed in an outline form.
- 2) The outlines should be composed of tiny back and forth continuous line segments.

*The initial picture should be drawn in outline form.* That is, the entire drawing will be an outline of a complex figure or intersecting outlines of complex figures. These outline borders can be numerous and close, even touching and passing through each other, but by no means should the artist attempt to color in empty sections, except the occasional shading of an empty area between the outlines if the artist is compelled to do so. After the picture is complete, detail and color can be added to emphasize particular areas of the drawing.

The outlines should be drawn with quick, tiny, back and forth movements of the pencil. On a macro scale these tiny back and forth movements will combine to form what appear to be continuous, purposeful lines, but on a micro scale, if the lines are examined closely, they will be seen for what they are; tiny connected chains of ostensibly random and chaotic lines.

On the first few occasions automatic drawing is attempted, the artist should purposefully not directly look at his picture while drawing. Rather, the gaze should be focused toward a television set or another part of the room. The picture being drawn should only be visible in the corner of the artist's visual field. Directing conscious attention toward the picture tends to disrupt subconscious spiritual control, though with experience the eyes can be focused toward the picture without disrupting the subconscious intent. The artist is striving to draw the picture at a level just below willed conscious intent.

As lines are drawn with tiny, swift, back and forth motions of the pencil, and conscious attention is focused on something besides the picture, the hand with the pencil will begin to stray on its own.